UCLA
ART LIBRARY
AUCTION CATALOG

C. S. Hartman

THE HENRY B. PETTES COLLECTION.

ILLUSTRATED CATALOGUE.

1880-
May 25
Ch ANP

Get
L# 44964a

No. 122. Morning.—J. B. C. Corot, (dec'd.)

A VERY IMPORTANT COLLECTION

—— OF ——

TWO HUNDRED FINE PAINTINGS

THE DIRECT IMPORTATION OF

HENRY B. PETTES,

NOW ON FREE EXHIBITION AT

O'Brien's Art Galleries,

208 WABASH AVENUE,

TO BE SOLD BY AUCTION,

Monday and Tuesday, May 25th and 26th, 1885,

In the Afternoon at 3 and Evening at 8 o'Clock.

MR. B. SCOTT, JR., will conduct the Sale.

THE FOLLOWING ARTISTS ARE REPRESENTED:

Allan, Victor.
Annis, E.
Alizone, H.
Bunner, J.
Barker, Jno.
Balliquant, E.
Bocas, P. S.
Boichard, H.
Burmeister, R.
Bertzik, A.
Battue, E.
Callow, G.
Chambers, Geo. W.
Chase, Harry.
Cleminson, Robert.
Cortes, A.
Clare, Oliver.
Colsen, H.
Corot, J. B. C.
Coumont, C.
Delewar, V.
De Faux, A.
Enrique, M.
Everdingen, A.
Escott, J. R.
Flogny, P.
Feyen, E.
Forneche, P.
Gallard, Lepinay E.
Gegerfeldt, W. J.
Guillou, Alf.
Hennings, J. M.
Jullien, M.
Landelle, C.
Livens, H.
Lamotte, A.
Longstaffe, E.
Lafon, F.
Madiol, A. J.
Maes, E. R.
McEvoy, W.
Morris, Alf.
Masters, E.
Morris, J. W.
Meeker, J. R.
Marshall, R.
Munier, E.
Nicholson, Geo. W.
Petit, A.
Paling, Joh. J.
Peraire, P.
Puteani, F.
Rosierse, J.
Reh, Chas.
Rivers, Chas.
Stevens, Agapit.
Stone, W. S.
Segoini, A.
Shreiber, Ch.
Szerner, W.
Schafer, H.
Salt, J.
Stademan, Prof. A.
Schouten, H.
Taylor, H.
Thompson, Harry.
Van Den Bos, G. P.
Van Den Eychen, C.
Van Leemputten, C.
Vester, W.
Van Severdonck, F.
Van Damme, E.
Wagrez, Jacques.
Weber, M.
Winstanley, H.
Wolski, A.
Williamson, E.

CHICAGO, May 18th, 1885.

The paintings enumerated in this Catalogue will all be sold by auction, on Monday and Tuesday, May 25th and 26th.

In announcing this fact, we take pride in directing attention to the quality of the works, and the standing of the artists represented. Hardly any of the paintings have heretofore been exhibited in this country.

Among them are works by artists famous in Europe, but whose canvases are now for the first time presented to the Chicago public. All these have been imported directly, and personally selected or commissioned by Mr. Henry B. Pettes, Superintendent of the Art Department, St. Louis Exposition, during his last annual visit to the studios of Europe, and are worthy the attention of the best classes of buyers.

Very respectfully,

M. O'BRIEN & SON.

Conditions of Sale.

The highest bidder to be the Buyer, and if any dispute arise between two or more bidders, the Picture so in dispute shall be immediately put up again and resold.

Purchasers to give their names and addresses, and a deposit satisfactory to the Auctioneer must be paid, IF REQUIRED.

The pictures to be taken away at the Buyers' expense and risk, within three days from the conclusion of the Sale, and the remainder of the purchase money to be paid, or otherwise settled to the satisfaction of the Vendor, on or before delivery.

CATALOGUE.

FIRST DAY'S SALE.

Beginning at 3 P. M.

1

DELEWAR (V.) . . . . London.

Ullswater, Cumberland.

2

DELEWAR (V.) . . . . London.

Loch Achray.

3

SCHAFER (H.) . . . . . Paris.

Candebeck on the Seine.

4

BUNNER (J.) . . . . . London.

A Stiff Breeze.

5

BUNNER (J.) . . . . . London.

Homeward Bound.

6

MASTERS (E.) . . . . . London.

On the Upper Thames.

7

MASTERS (E.) . . . . . London.

A Bridge in Surrey.

8

LIVENS (H.) . . . . . London.

Fruit.

9

LIVENS (H.) . . . . . London.

Flowers.

10

MORRIS (J. W.) . . . . London.

Sheep in a Snow Storm.

11

CHAMBERS (Geo. W.) . . Paris.

Pupil of Gérôme and Julien Dupré.

Pont Solferino, Paris.

12

ALIZONE (H.) . . . . . Paris.

A Summer Day.

13

ALIZONE (H.) . . . . . Paris.

Winter in the Forest.

14

NICOLLS (E.) . . . . . London.

The Morning Walk.

15

HINES (Fred.) . . . . . London.

In the Fir Wood, Twilight.

16

BARKER (Jno.) . . . . . London.

Waiting for Master.

17

BARKER (Jno.) . . . . . London.

Pheasant Hunting.

18

JACOBS (L. E.) . . . . Brussels.

Pupil of Clays.

A Tow on the Maas.

19

HUNT (M.) . . . . . London.

Isle of Man.

20

CORTES (A.) . . . . . Paris.

Returning Home.

21

CLARE (Oliver) . . . . . London.

A Nook in the Woods.

22

CHASE (Harry) A. N. A. . . New York.

Pupil of Mesdag.

Rounding the Stake Boat.

New York Yacht Club.

23

SALT (J.) . . . . . London.

Venetian Landscape.

24

BALLIQUANT (E.) . . . . Paris.

Morning in the Sheep-Fold.

25

RIVERS (Chas.) . . . . . London.

On the River Yare.

26

FISHER (J.) . . . . . New York.

Morning on Lake George.

27

VAN DEN EYCHEN (C.) . . Brussels.

Taking a Rest.

28

BOCAS (P. S.) . . . . . Paris

Path through the Forest.

29

MORRIS (J. W.) . . . . . London.

Self Defense.

30

CHAMBERS (Geo. W.) . . . . Paris.

Pupil of Gérôme and Julien Dupré.

The Little Goose Herd of Puteaux.

No. 100. Hungarian Market Place.—A. Wolski.

31

VAN SEVERDONCK (F.) . Brussels.

Pupil of Verboeckhoven.

Landscape and Sheep.

32

REYSSET (F.) . . . Paris.

On the Beach at Trouville.

33

REYSSET (F.) . . . Paris.

A Breezy Day at Dieppe.

34

VAN DAMME (E.) . . Brussels.

Going to Pasture.

35

ENRIQUE (M.) . . . . . Paris.

An Interesting Game.

36

STADEMAN (Prof. A.) . . Munich.

A Wintry Morning.

37

THOMPSON (Harry) . . Paris.

Honorable Mention, 1882.
Medal Third Class, 1884.

In the Pasture.

38

PETIT (C.) . . . . . Brussels.

Breakfast Time.

39

VESTER (J. P.) . . The Hague.

Morning in Holland.

40

FORNECHE (P.) . . . Paris.

The Pier at Ostende.

41

BERTZIK (A.) . . . . Munich.

A Saxon Beauty.

42

BATTUE (E) . . . . Paris.

Near Dijon.

43

PETIT (A.) . . . . . Paris.

Lilacs and Roses.

44

VAN DEN BOS (G. P.) . . Paris.

First at the Rendezvous.

45

LAMOTTE (A.) . . . . Antwerp.

Pupil of Clays.

Nearing Home.

46

BARKER (Jno.) . . . . . London.

In the Scotch Highlands.

No. 46. In the Scotch Highlands.—Jno. Barker.

47

CHASE (Harry) A. N. A. . . New York.

Pupil of Mesdag.

Nearing Home.

48

ROSIERSE (J.) . . . . Brussels.

Pupil of Von Schendel.

Market Scene by Candle-light.

49

GALLARD LEPINAY (E.) . Paris.

Honorable Mention, 1876.

A Breezy Day Off Havre.

50

SCHOUTEN (H.) . . Brussels.

Pupil of J. H. L. De Haas.

Going to Water.

51

STONE (W. S.) . . . London.

An English Farmer's Home.

52

FLOGNY (P.) . . . Paris.

On the Banks of the Marne.

53

MORRIS (J. W.) . . London.

Scotch Mountain Sheep.

54

SEGONI (A.) . . . Paris.

An Interesting Point.

55

MADIOL (A. J.) . . Antwerp.

The Fortune Teller.

56

PERAIRE (P.) . . . Paris.

Medal, 1880.

The Seine, near Paris.

57

ALLAN (Victor) . . . London.

Boulters Rock, Maidenhead.

58

ALLAN (Victor) . . . London.

Bucks, near Windsor.

59

ALIZONE (H.) . . . Paris.

A Sunset.

60

ANNIS (E.) . . . Paris.

Market Morning at Rouen.

61

CLEMINSON (Robt.) . . London.

A Noble Buck.

This artist bids fair to rival Sir Edwin Landseer, in the strength and skill of his animal painting. No stag was ever put upon canvas with grander effect by Landseer, or any one else.

62

REH (Chas.) . . . . . Paris.

My Model.

63

SHREIBER (Ch.) . . Rome.

A Little Italian Peasant.

64

COUMONT (C.) . . Brussels.

Return from Haying.

65

SZERNER (W.) . . Munich.

A Circassian Scout.

Here the artist has given a faithful picture of a war scene with the principal figures, the soldier and the chargers grouped in the center of a summer umbrage that seems to speak of naught but peace. The recumbent trooper is all eyes and ears, evidently aware that he is in enemies' country, and the splendidly painted horses partake of a similar spirit of vigilance.

66

VAN MARCKE (Dieterle) . . Paris.

Pupil of her Father, E. Van Marcke.

Landscape and Cattle.

67

CHAMBERS (Geo. W.) . . Paris.

Pupil of Gérôme and Julien Dupré.

Kissed by an Orient Sun.

68

SALT (J.) . . . London.

Ancient Italy.

69

DE BYLANDT (A.) . . Brussels.

Crossing the Ferry.

70

BISTAGNE (J.) . . . Paris.

The Beach at Dieppe.

71

MULKENS (J.) . . Brussels.

Off the Dutch Coast.

72

MULKENS (J.) . . Brussels.

Morning on the French Coast.

73

VERNON (J.) . . . London.

Off Dover.

74

WILSON (J.) . . . London.

On the Irish Coast.

75

MULHOLLAND (S.) . . London.

A Snowy Day.

Second Day's Sale.

Beginning at 3 P. M.

76

MARSHALL (R.) . . London.

Loch Long.

77

VAN SEVERDONCK (F.) . Brussels.

Belgian Milk Cart.

78

LIVENS (H.) . . London.

English Fruit.

79

LIVENS (H.) . . London.

Pansies and Primroses.

80

BUTTERY (E.) . . London.

Great Marlow, Bucks.

81

BUTTERY (E.) . . London.

East Morsley, Surrey.

82

VAN SEVERDONCK (F.) . Brussels.

Pupil of Verboeckhoven.

Landscape and Sheep.

83

CALLOW (G.) . . London.

A Misty Morning.

84

DELEWAR (V.) . . London.

Glen Helen River, Isle of Man.

85

DELEWAR (V.) . . London.

Derwentwater.

86

BALLIQUANT (E.) . . Paris.

Early Spring.

87

CORTES (A.) . . . Paris.

Approaching Storm.

88

VAN DEN EYCHEN (C.) . Brussels.

Belgian Milk Cart.

89

SCHAFER (H.) . . Paris.

Abbeyville, Normandy.

90

ALIZONE (H.) . . Paris.

On the Road to Puteaux.

91

ALIZONE (H.) . . Paris.

Cloudy Day at Nanterre.

92

LONGSTAFFE (E.) . . London.

Nearest Way Across.

93

VESTER (W.) . . Antwerp.

Near Dordrecht.

94

CHASE (Harry) A. N. A. . New York

Pupil of Mesdag.

After a Gale.

No. 114. Humble Piety.—Joh. J. Paling.

95

CLARE (Oliver) . . London.

Fruit.

96

CLARE (Oliver) . . London.

Flowers.

97

SALT (J.) . . . London.

Italian Landscape.

98

MAES (E. R.) . . Brussels.

A Barnyard.

99

DE FAUX (A.) . . . . . Paris.

Medals, 1874, 1875.
Cross of Legion of Honor, 1881, H. C.

A Farm near Finisterre.

100

WOLSKI (A.) . . . . Munich.

Hungarian Market Place.

The cities of southeastern Europe are full of scenes as picturesque as this, where every color, both of costume and human feature, of architectural decoration and natural scenery is found, blending into a rich warmth and variety that is peculiarly attractive to the artist. Pictures such as this by Wolski are rapidly teaching the world of its treasures in this direction, and are daily becoming more sought after and more valuable.

101

FLOGNY (P.) . . . . . Paris.

Near Poissy.

102

PUTEANI (F.) . . . . Munich.

A Touching Appeal.

103

ROSIERSE (J.) . . . . Brussels.

Pupil of Von Schendel.

A Dutch Market Girl.

Candle-light Effect.

104

CHASE (Harry) A. N. A. . New York.

Pupil of Mesdag.

Off Scheveninghen.

105

LAFON (F.) . . . . . Paris.

The Favorites.

106

WEBER (M.) . . . . . Munich.

On the Terrace.

107

JULLIEN (M.) . . . . . Paris.

Pupil of Rousseau.

Landscape, Noonday.

108

HENNINGS (J. F.) . . Munich.

Winter in Holland.

109

STADEMAN (Prof. A.) . . Munich.

Sunset in Winter.

110

VAN MARCKE (Dieterle) . . Paris.

Pupil of her Father, E. Van Marcke.

Normandy Cattle.

ARTOTYPE-BRIMMER & KALB ST. LOUIS.

No. 112. Childhood.—E. Munier.

111

BURMEISTER (F.) . . Munich.

Interior.

112

MUNIER (E.) . . . . Paris.

Pupil of Bouguereau.

Childhood.

This charming work by Bouguereau's most famous pupil is regarded by many of the best critics as superior to any of that great master's smaller works. The drawing and technique are perfect; the flesh tints as delicate and truthful as if the little maiden who smiles from the canvas were actually living. The tender grace of childhood was never more perfectly portrayed, the child's sweet blue eyes, and the smile on her lips seeming to say "Would you like an apple?" The more closely the picture is examined, and the longer it is studied, the more its merits will be appreciated by such as have a true and trained eye for genuine art. Munier never did anything better, nor did Bouguereau.

113

CLEMINSON (Robt.) . . London.

A Deer Family.

114

PALING (Joh. J.) . . . The Hague

Pupil of Israels.

Humble Piety.

This is as fine a piece of *genre* painting as one need wish to see. The scene is a Dutch interior, with two aged peasants asking a blessing on their evening meal. The day's work is done, and the tired couple are seated with bowed heads at the table in such a position that the evening light falls upon them through the vine-encircled lattice, and gives full emphasis to the scene. The whole work is admirably painted; full of those broad, strong effects of light and shade for which Paling is so famous. The reflected lights are handled with marvelous skill and the color values maintained in their just proportion, so that each helps the other in the general tone and effect of the work. In all his works Paling shows similar strength combined with the peculiar pathos that he studies so perfectly, but in none that he ever painted are his wonderful characteristics more conspicuously displayed than in this.

115

LANDELLE (C.) . . . . Paris.

Medals, Paris, 1842, 1845, 1848, 1855.
Medals (E. U.), Cross of Legion of Honor, 1855.
Officer of Lion d'Or de Nassau.
Member of the Academy of Amsterdam.

An Odalisque.

The students of this catalogue will observe the numerous decorations and honors that Landelle has won in the greatest exhibitions of Europe during the last forty years. In the "Odalisque" one sees all the splendors of his masterly pencil condensed into a single figure. The perfect drawing and wonderful mastery of color; the delicate gradation of the flesh tints and all the accessories that combine in one splendor of sensuous feminine beauty are evidences of the hand of one of the great artists of the century.

116

GEGERFELDT (W. J.) . . Paris.

Twilight on Guidecca Canal, Venice.

It is twilight in Venice. There has been a passing spring shower, and the light cloud-drift is flying over the fading blue of the sky. Across the blue waters of the canal the towers and spires of Venice reflect the last light of the setting sun, while in the foreground a few early-lit lamps flash their brilliance along the wet surface of the street. The atmosphere is especially fine, and the work of that class which will "wear" and become more valuable as the years go by.

117

GUILLOU (Alf.) . . . Paris.

Medals, 1877, 1881, H. C.

The Close of Day.

There is a depth and strength of feeling about this painting which would make it command attention in any company. The materials of the composition are simple enough: The level, gray-green sea, lazily rolling in under the leaden sky, with just a red glimpse of the setting sun on the western horizon; the low stretch of the coast line with its gray fringe of sand, shining here and there with a gleam of the incoming waters; a group of women on the edge of the surf in the middle distance, and one of stalwart proportions, with her shrimping net and basket in the foreground, treading over the scant herbage on her way homeward. This is all, but how masterly is the treatment; how skillfully wrought the air of repose, almost sadness, pervading the entire work, eminently in harmony with the hours of the dying day.

118

CHASE (Harry) A. N. A. . New York.

Pupil of Mesdag.

Riding at Anchor in a Gale of Wind.

119

SCHAFER (H.) . . . . . Paris.

Amsterdam, Holland.

120

EVERDINGEN (A.) . . . Antwerp.

Near Dordrecht.

121

CORTES (A.) . . . . . Paris.

Going to Pasture.

No. 128. Oyster Gatherers Returning.—E. Feyen.

122

COROT (J. B. C.) dec'd, . . . Paris.

Born at Paris, 1796. Studied art against the wishes of his family. Instructed first by Michallon, afterward by Victor Bertin, and then spent several years in Italy. At first unsuccessful in obtaining recognition, Corot's works afterward became so popular that his income for several years averaged over two hundred thousand francs from his profession alone. Medals, Paris, 1838, 1848, 1855, 1867, (*Exposition Universelle*). Legion of Honor, 1846; Officer of the same, 1867. Died, 1875. Diploma to the memory of Deceased Artists, *Exposition Universelle*, 1878.

"In originality of mind, and force, purity, and individuality of aim and character, Corot seems to be the most considerable figure that has appeared in the art world of France during this century. The great aim of Corot was to harmonize manner or treatment with the love of nature, or, like Turner—whom he resembled in this respect—with material substances to convey the impression made on a poetic mind by the aspects of nature."—S. G. W. BENJAMIN, *in Contemporary Art in Europe*.

"Corot is a poet. Nature is subjective to his mental vision. He is no seer, is not profound, but is sensitive, and, as it were, clairvoyant, seeing the spirit more than the forms of things. There is a bewitching mystery and suggestiveness in his apprehension of the landscape, united to a pensive joyousness and absorption of self in the scene that is very uncommon in his race. Contemplation and sympathetic reception of nature's language are quickened by his compositions. They are no transcripts of scenery, but pictures of the mind. To soothe, to give repose, to evoke dreamy sentiment, such is their mission."—JARVES, *Art Thoughts*.

"Corot is *par excellence* the painter of Morning. He can render with more felicity than any one else the silvery light on dewy fields, the vague foliage of trees mirrored in calm water."—RENE MENARD.

Morning.

123

CORTES (A.) . . . . Paris.

Evening in the Field.

124

LUTCHER (E.) . . . London.

Spring.

Decorative Panel.

125

LUTCHER (E.) . . . London.

Summer.

Decorative Panel.

126

VAN LEEMPUTTEN (C.) . Brussels.

Chickens.

127

COLSEN (H.) . . . Paris.

Pupil of Lambinet.

Cottage in Normandy.

128

FEYEN (E.) . . . Paris..

Medals 1860, 1880.
Cross Legion of Honor, 1881, H. C.

Oyster Gatherers Returning.

The strength of character and peculiar customs of the fisher-folk of the Norman coast have formed the theme of many a piece of descriptive writing. Here the artist has given us an episode on canvas in the life of a portion of them. At the opening of the oyster season, near the mouth of the Seine, a gathering in the nature of a festival is held, and the women flock to the boats to get each their share of the harvest of the sea, returning in gay procession with song and dance to prepare the evening feast. Feyen, in this picture, has given us a remarkably effective insight into this peculiar custom, and in such artistic style as to command the highest admiration for his skill in drawing and composition and perfect masterhood of rhythm in color.

129

LIVENS (H.) . . . London.

Fruit.

130

LIVENS (H.) . . . London.

Flowers.

131

DELEWAR (V.) . . London.

The Comray, North Wales.

132

DELEWAR (V.) . . London.

Near Loch Lomond.

133

MARSHALL (R.) . . London.

Loch Strieven.

134

MULHOLLAND (S.) . . London.

Stoke Pogis Church.

Scene of Gray's Elegy.

135

FLOGNY (P.) . . . Paris.

Near Fontainebleau.

136

FLOGNY (P.) . . . Paris.

The Seine at Bougival.

137

SCHOUTEN (H.) . . Brussels.

Pupil of J. H. L. De Haas.

Morning in the Pasture.

138

BOICHARD (H.) . . . Paris.

Pupil of Jacquet.

The Coquette.

139

BLOMMERS (B. J.) . The Hague.

The Seashore at Scheveningen.

The works of this artist are little known in America. His wonderful powers have created a fame for him in Europe that renders it exceedingly difficult to obtain any canvas of his for this country. All of them are bought for collections in his own land, almost before they leave the easel, and very few are to be obtained by even the most prominent of European dealers. Anyone who will examine this painting critically will understand how this is. The splendid masterhood of aerial perspective, the depth and strength of the work and its absolute fidelity to nature, stamp it as one of the most important pictures that have been brought from Europe for many years. It needs not to go much into detail, but attention may properly be called to the vital quality of the group in the foreground and their truthful relation to the wide stretch of sea and sky. The magic of the painter's art was never more perfectly used, and the painting is justly regarded as an example of the best that human powers, cultivated to the highest pitch, can do in dealing with the mutable effects of sea, atmosphere and sky.

140

NICHOLSON (Geo. W.) . Philadelphia.

On the Danube.

141

ALLAN (Victor) . . London.

Iffley Mills at Oxford.

142

ORDWAY (Alfred) . . . Boston.

Meadows, North Conway, N. H.

143

JACOBS (Adolph) . . . Brussels.

Awaiting His Arrival.

144

STADEMAN (Prof. A.) . Munich.

A Winter Twilight.

145

TAYLOR (H.) . . . London.

At Colne, Bucks.

WAGREZ (Jacques) . . Paris.

Pupil of Pils & Lehman.
Medals, 1876, 1878, 1879. Exempt.

Love's Four-in-Hand.

There has been no picture of recent production that caused more genuine excitement, or attracted greater attention in the critical world, than M. Wagrez' above-entitled work, which was first exhibited at the Paris Salon, 1883, and afterwards at the International Exposition at Amsterdam. All the leading art critics of France discussed at more or less length its merits, as the following brief selections will show:

Olivier Merson, in *Le Monde Illustre*, after praising God for this sign of the redemption of art from the reign of peasants, chicken tenders, potato diggers, wooden shoes, and skin of the color of ancient leather, adds: "Cupid is here driving four young girls harnessed with ribbons of silk and gold, the reins held by the pitiless but charming love-god, whose lashes, as they fall on the beautiful bare arms and shoulders, meet with responsive smiles. One of the young girls, without relaxing her speed, turns and detaches a sprig of flowers from a branch. In this work it is not at all difficult to seize upon the motive which the artist has expressed with so much taste and grace. The delicate ingenuity of the composition; the grace of the figure painting; the tender coloring, satisfy equally the eye and the mind, and remains with us among the pleasantest memories to this hour."

Edmond About, in *Le XIX. Siecle:* "M. Jacques Wagrez was the favorite pupil of poor Henry Lehman, who, a few months before his death, said of him: 'That which most charms me in Wagrez is the combination of modern taste with the antique spirit that he displays. He seeks his inspiration in Greece and gives it a body in Paris.' The fact is, that it would be exceedingly difficult to mingle more happily the antique and the modern than has been done in this work."

Charles Clement, in *Le Journal des Debats:* "Le Quadrige de l'Amour is a work of great importance, which is distinguished by the elegance and harmony of its composition, as well as by the earnestness that marks its execution."

Henry Frianon, in *Le Constitutionnel:* "With this work we enter at once into the land of laughing fancy. Four young girls, clad in little else than their beauty, but without the slightest suggestion of immodesty, are being gaily lashed by the son of Venus, who drives them over the flowery prairies."

Jacques Rozier, in *L'Electeur:* "In this work the artist displays all the ability already so well known. The action and

No. 146. Love's Four-in-Hand.—J. Wagrez.

drawing reveal the taste and elevated art sentiment that distinguish M. Wagrez."

Camille Guynon, in *La Lanterne:* "The Quadrige, composed of coquettish maidens held in harness by Cupid, attracts a great number of admirers. It is marked by ease and grace both in design and in execution."

Th. Véron, in the *Dictionaire des Artistes:* "A fine work of inspiration and of a most agreeable effect."

H., in *La Charente:* "It is one of the most delightful compositions of the Salon."

Louis Enault, in the *Paris Salon:* "M. Wagrez has furnished the equipage, and he has chosen one worthy of the god who has assumed the functions of driver. * * Although the title suggests something archaic, there is in the work a strong modern feeling, fine spirited action, graceful vitality, and, above all, an ardent and sincere love of the beautiful."

De Basselon, in *La Vie Domestique:* "It is a most attractive composition; from the moment of seeing it, its charms are felt."

Fertiault, in *Le Moniteur d'Issoire:* "Novel and piquant. * * It exhibits strength in pose and brilliancy of color, with originality in composition and spirited treatment."

P. Labarrier, in *Le Journal des Artistes:* "A pleasant smile curls the lips of visitors when they see the Quadrige de l'Amour. The canvas possesses the qualities of lightness, grace and finesse."

Adrien Dezamy, in *Le Gladiateur*, published the following epigram:

"A travers des champs inconnus
  Galope un ravissant Quadrige
De jeunes vierges aux pieds nus,
  Qu l'Amour, in jouant, dirige.
L'attelage a beau s'emporter
  Sous le coup du fouet qui l'irrite:
Eros saura bien le dompter!
  Nul mieux que lui ne sait, traiter
Le sexe - - - - comme il le merite."

147

GRIFFITH (S.) . . . London.

In Hemel Hempstead.

148

WINSTANLEY (H.) . . London.

Kentish Farmyard.

149

WINSTANLEY (H.) . . London.

Near Staplehurst.

150

ALIZONE (H.) . . . Paris.

In the Bois de Boulogne.

151

FRANK (L.) . . . Brussels.

Banks of the Scheldt.

152

FRANK (L.) . . . Brussels.

Environs of the Hague.

153

ESCOTT (J. R.) . . London.

In the Lloyd's Valley, N. Wales.

154

ESCOTT (J. R.) . . London.

Morning in Wales.

ILAP85-D3147

LIBRARY
J. PAUL GETTY
CENTER